

THE RCM MAGAZINE



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THE R.C.M. MAGAZINE

*A Journal for PAST &
PRESENT STUDENTS and
FRIENDS of THE ROYAL COLLEGE
OF MUSIC, and Official Organ
of THE R.C.M. UNION..*

'The Letter killeth, but the Spirit giveth Life.'

Editorial

All the suitable remarks upon the arrival of 1927, and how it may concern the Royal College of Music, have already been said in a more than ordinarily forceful and merry manner in the Terminal Address which the Director has kindly allowed to be printed below. This summarily dispenses with the small pile of seasonable witticisms which I had gathered from other more brilliant editorials recently published, and which I had hoped to present again in a hashed form, as something really bright and original. It is only left to the writer to express, in a bald and conventional way, the hope that this year may bring as many successes to the College as did the last, and to ask his readers merely to look at page 17 of this number if they want just one typical example of what has been achieved during 1926.

As far as the MAGAZINE itself is concerned, certain changes have already taken place. With great regret, but with warmest thanks for all the work he has so willingly done on our account for a number of years, we say "Goodbye" to our late Secretary, Captain Cumberland. And yet, while we send him our gratitude and good wishes, we are still ready—as Captain Cumberland would cordially agree—to offer a warm welcome to Miss Winifred Bowden-Smith, who has so kindly consented to take over that labour of love, the Secretary's "job." The new Secretary really needs no introduction, for she was a Collegian in Sir Hubert Parry's days, and studied singing under Miss Anna Williams. Miss Bowden-Smith has already been most helpful over our Union, and we know that we are lucky to secure the help of one who invariably shows a keen interest in good causes.

A propos of the Union, it is noteworthy that 1927 marks its coming of age. The first number of the ROYAL COLLEGE OF MUSIC MAGAZINE came out in January, 1905, and covered the events of the Christmas

Term, 1904 ; by the next summer the Union was already being planned, and the MAGAZINE fixed up an Inaugural Meeting in October, 1905, at which a Provisional Committee was appointed. (Miss Scott, the present Hon. Secretary of the Union, became associated with it on this occasion, and has been ever since. This is also true of Miss Darnell, who was asked at that time to be co-Hon. Secretary.) The Union actually commenced its existence at its First Annual General Meeting in January, 1906. It has, accordingly, been decided that our next number, which covers the Easter Term and appears in May, should be a "Special MAGAZINE," and every endeavour will be made to ensure that it is appropriate to so auspicious an occasion.

Meanwhile, there is the present number to consider. Mr. Dunhill's share of help this time has been bigger than ever, and we would like to thank him accordingly. We are also most grateful to Mr. Behr for his news of Eastern enterprise.

May I now stress again certain points about the MAGAZINE that seem to be overlooked, or to have fallen into oblivion? The MAGAZINE is meant, in each number, to record the happenings of the previous term. It does not, except in rare cases decided upon by the Committee, look ahead or announce future fixtures or events ; still less does it aim at being a "critique." The MAGAZINE, also, records the doings and achievements *solely* of Royal Collegians or of well-known musicians who have been asked to join publicly in our College life. As an instance of this point, such compositions and books as are noted within these pages are *only* the works of this "fellowship." Again, it is impossible for the Editor to print notices that are sent to him without a signature, and he would like, further, to give a gentle reminder—for the last time, at least for this year!—that leaders of all activities in College life could still help very considerably by sending in notices at the beginning of each term, or during the holidays. What is of interest to one group in College should certainly interest all Collegians, and communal feeling would surely be very appropriately fostered, if the many and varied pursuits in which Collegians are engaged, were recorded in their College MAGAZINE. And when one leader should happen to be leaving College, could not his message, like the runners' torch, be handed on to the leader that follows after?

Director's Address

JANUARY, 1927.

I wonder what ridiculous resolutions you have taken for this year of grace 1927, and how you set about making them. Did you look through your 1926 Diary and see the number of cases in which you had failed to come up to scratch, or did you, as I believe they do in stocktaking business, just write off as bad debts the sums you cannot balance in account? It is pretty grim work going over one's past, especially if it is only a year old. A mellowness comes over the more distant years, and we almost cherish these; wrongdoing and all. But last year is too near: our evil deeds glare at us a little too luridly. You see they are near enough for us to make amends, and so numerous as to make it difficult to discriminate; they are far enough away to be getting dim and near enough still to be uncomfortable. It is a dire position, and one which we have to face regularly. I believe that the Christmas feast is meant to provide us with the means of drowning care in such copious fashion, that with saddened hearts and imperilled digestion we may be in the right mood a week later to start the new year. I can see no other reason for the new year being put just a week after Christmas.

You would never guess what my new year's resolution was; I say "was" advisedly, for I have already found it impossible. But then we always think of such desperate things, and there seems so much room in the new year for carrying them out. But my resolution was of an original kind, conferring, as I hoped, a benefit upon others. It was that my wife should keep accounts if I kept a diary. Two books were bought: on January 2nd they were both missing, and I grieve to say that no news of them or in them is forthcoming.

On the whole the best plan is not to sit down and make a lot of plans, but to go just straight ahead in the best way you can, in the best spirit you can, with all the steadiness and grit you are capable of, knowing that real resolution means boldness and firmness of purpose. That is what is wanted more to-day than ever: the steady mind that is not easily deflected, seeing things in their proper relation, interested and concentrated—the one-job-at-the-moment mind, and a cheerful mind that makes the best of things, and rather enjoys difficulties, and does not of two evils

choose both, which sees humour in adversity and turns the cussedness of this present world into a means of happiness, which in the gloomiest face sees some kind of lining—silver or brass.

If you were to ask me what was the outstanding feature of this recent Christmas, I should say it was the size of the turkey under the shadow of which I had to sit for some days, and the sight of which—although steadily contracting—has made me tired ever since. This is the age of the worship of size: big birds, big people, big houses, big banks, big bills, big bankruptcies, big taxes, big combines, big enthusiasms, and big depressions. Why a bird weighing 30 lbs. should give us more pleasure and greater satisfaction than one weighing 10 lbs. is beyond me. It can only be that we feel with the bigger bird there is more to follow, and that it is more nearly commensurate with what we should like to eat; it is the opposite, in happiness, to the large motor car by which the more easily one is swallowed up in it, the more comfortable it feels.

Wherever we go, we see old houses replaced by higher and larger ones; old streets grower wider and taller; drains go deeper and deeper still; and in every direction and on every hand we see large sign boards saying "Road under repair," "Danger," "Extensive alterations," "Business as usual."

And even here, in this peaceful home of art, the virulent disease has once more laid hold on us: axes and hammers break down all the carved work thereof; where late was a garden is barren rock, where late a fruitful orchard is ruined waste. Those of us who during the last few days have dwelt among the ruins, and have heard the sounds of the destroyer doing his worst, have realised that out of dust we were made—and there must have been an awful lot of us—and unto dust we shall return; Miss Darnell barely rescued from her room, powdered beyond the dreams and hopes of some of you; Mr. Aveling snatched from death underneath a mass of falling masonry while trying to ascertain why dust is so easily translated; Mr. Broadbelt discovered under a heap of timber, having been put aside, by mistake of course, as a main support for the new offices; now happily restored to his family and to us. Indeed the vacation has had many surprises and, as you see, some few excitements. But luckily all, or most all, are spared to carry on "business as usual" in circumstances both stimulating and novel, knowing not whether our next movement will be distinguished by a step into a floorless room or extinguished by a roof falling on our heads.

One of the notable things about modern buildings and improvements is that the house is rebuilt while you are still living and working in it. Time nowadays is so valuable and space so precious that you cannot afford to stop working or change your home temporarily, but you just have to carry on, as they say, business as usual, or business during alterations. After all oysters, snails, and tortoises do the same kind of thing, even though none of these can be said to be in any special hurry. Invisibly, while the ordinary life goes on, the place in which it goes on changes so completely, that it is recognisable only by what goes on within and not in the least by anything that has gone on without.

It is the same with our bodies, which, we are told, entirely change themselves every seven years without any perceptible interruption in the continuity of our lives. We live, as human beings, eternally in the workman's hands: extensive alterations are always taking place, enlargements are no unusual feature, decorations on modern plans are constantly adopted, the painters are more than ever indispensable.

Alterations are taken in hand for many reasons. Buildings may outgrow their usefulness; or become ruinous—both physically and financially; or be in need of modern adaptation; or have to be more beautiful; or more healthy; or larger; or labour saving.

Now you will ask, which of all these made it necessary to tear at the heart of the R.C.M. in bleak mid-winter. You all know Mr. Perry: he is the queen bee of his particular hive; for years he and his devoted friends (Mr. Hare & Co.) have worked in a preternatural gloom, induced partly by the structural drawbacks of the Office and partly by being besieged in large numbers by you people. On calling in medical advice, it was stated at once that the Office was suffering from pericardiac trouble: a more subtle diagnosis never was made, and immediate cure had to be found. Seclusion and fresh air were indicated, and Perry, Hare & Co., after many years of faithful service, are going to have a rise—they are going up one floor; and there, in cool, well lighted and hygienic quarters, will renew again the youth and spirits you have helped to rob them of. Betwixt you and them there will be a great gulf fixed, and Room 56 is the River Styx. So you see the operation was really a philanthropic one as well as magical.

And the man who has made this possible is the best of all friends the College ever had—Sir Ernest Palmer; indeed, I do not think any Institution, least of all a musical Institution, ever had a more devoted friend than Sir Ernest Palmer. Not only his large-heartedness, but the first-rate sense with which it is directed has made him the

most valuable ally of the College, and given immeasurable help both to Sir Hubert Parry and to me, and equally to you who share the benefits of the Patron's Fund, the Berkshire Scholarship, The Palmer Opera Fund, and now this new and valuable improvement to the College itself; and last of all to Mr. Perry, Mr. Stammers, &c., who will have the necessary cover wherein to hide when you hunt them unmercifully, from the pestilence that walketh in darkness and the sickness that destroyeth in the noonday.

This then is the reason for the barricades you are confronted with, on coming into College, and for the tunnels through which you enter this Hall. If the garden on the West side looks like a city ravaged with earthquakes, you will know that out of it will arise something new and beautiful. And if, interspersed with your music you hear the sounds of knockings, scrapings, and hammerings, you will only recognise in them those syncopations and percussions with which all our convivial music is punctuated, and without the aid of which apparently we cannot dance.

It makes a very good test of our new year resolutions that we shall not be deflected from our purpose to work as hard as ever. True, there may be a bit of dust flying about, but that, instead of putting us off our stride, should only serve to remind us that we are mortal. You are in the habit of dropping many more bricks than ever are likely to be dropped on you during these operations. I have little doubt that the workmen who hear the frenzied sounds of an operatic class under Mr. Grünebaum will find it as hard to stick to their work as any of you will, when the floor of your room suddenly falls in or a grand piano descends upon Mr. Goldie's head: he will instantly murmur "Op. 106" and go merrily on his way. Many dramatic situations are possible, but so great now is the influence of Mr. Cairns James upon all of us, that I feel sure we shall turn them to our credit and get, if not good, at least fun out of them.

Stimulating as changes may sometimes be, they may also distract us by their very novelty. To live successfully in an atmosphere of busy crowded surroundings requires considerable strength of will and very definite purpose. Nothing is easier than to be deflected from one's job by new sights and sounds, and no excuse is more readily made than that of things being different from what we expect them to be. We so easily become part of a regular system, and the more easily get disturbed if anything happens to change the order of our life. One small mouse in a great power station has been known to plunge a whole district into darkness; a little grit in the carburetter brings the motor to a standstill; some slight distraction, in the same way, brings a whole train of thought to

ruin. In our complicated lives many diverse things have to be done in some kind of order ; the danger of disturbance and distraction is great, and musicians are particularly sensitive to disturbances—and this is only right, for they make so much themselves ; they are assailed on all sides by distractions, any one of which may throw them off their balance.

The alterations to the College during the past few years have all been in the direction of giving us more space to work in. This new venture will again give us more room to move about in, and with space it is easier to keep some kind of order in the accumulation of a busy life. We get so much into life nowadays that it is not to be wondered at that we lose the proper relation of important things and little things. It is extraordinary how little things get in the way and clog the machine : whatever we want to do most, seems to us the most important thing, but it is not necessarily so. It is, perhaps, characteristic of the age that we only want to do what we like ; of course, it luckily happens sometimes that we like doing the things that we ought. To do the job of the moment (whatever it be) as if we really enjoyed it, that is a good resolution for 1927. To learn, as we have to, to switch off from one kind of work on to another without loss of momentum, is as good a bit of work as good gear-changing is to motor driving ; grinding gear comes from lack of adjustment and alertness, and double clutching is as useful in work as in driving.

I wish you all a Happy New Year : your consciences will tell you whether you deserve it, but in any case it is in your own hands—lay hold of it and turn it to good purpose or it will slip through your fingers.

Romantic Music and Modern Thought

Two or three years ago, in course of a conversation with a very prominent composition student of the College, I was much struck with some of the remarks, obviously sincerely felt, that fell from his lips. I am always greatly interested in the ideas of youth, and though, as has been truly said, "we are are none of us infallible, not even the youngest of us," I like to know how the musical classics, the merits of which the more fallible members of the profession, who were born some thirty years earlier, have never called into question, strike those who are eagerly standing on the threshold of their careers. Therefore I questioned this student as to his likes and dislikes, and tried to find out how he and his fellows regarded

some of the composers who had made resounding names for themselves in the past.

Bach ? Mozart ? Yes, these were to be treasured for the satisfaction they still give. Beethoven ? Well, some of him would pass muster—some of him wasn't really bad—a little was even fine, in its way. Brahms ? To my astonishment there was a word of real approval here. Encouraged by this I ventured to ask, "and what of Schumann?" The answer had no hesitancy about it at all. Oh, no ! Schumann was completely outside the pale, and I should not find a single boy in the College who "could stand him at any price."

Now, as I have hinted, I was very much enlightened by the conversation, but by no item of it more vividly than this. What has happened to Schumann that he should have lost his power to stimulate and delight—or, alternatively, what has happened to those modern young ears that they should have become so insensitive to the imaginative fancies of a composer who once seemed the embodiment of all that youth loved best—romance and adventure ?

I think the answer lies in the plain fact that the more advanced people in the musical world seem, for the moment, to be a little tired of what one may call the individualistic side of musical speech. There are god-like attributes in Bach, for instance, which transcend altogether the human element—there are no frailties here, the mastery is unconscious rather than the product of blood and tears. He dwells on the hill-top—his personality is shrouded in clouds. Therefore Bach will serve.

Mozart was the most accomplished representative of his age ; the proud guardian of abstract traditions which he expressed perfectly ; the embodiment of a fashion which was both beautiful and impersonal. Therefore Mozart, also, will serve and may even be treasured. Beethoven was far too strongly individualistic : he was an egotist in music, a revolutionary, a passionate emotionalist, a compelling force. The youth of this age detests passionate emotion and resents compulsion in art, and so, though it somewhat grudgingly enjoys the earlier boyish Beethoven, which pays tribute to the Mozart traditions, it is deaf to the more ambitious and more pretentious works in which this composer rejoiced like a giant in his strength. The E flat Concerto is a mere "compendium of scales and arpeggios" (regardless of what those scales and arpeggios expressed so mightily to an earlier generation) and the Ninth Symphony, though indeed colossal, a colossal failure. Therefore Beethoven, though a great historic figure, doesn't stand at all firmly on his pedestal. Brahms, like Mozart,

embodies traditions : he has none of the distressing swagger of Beethoven. He is sentimental sometimes (and you must not dare to like him in that mood) but, on the whole, he is sufficiently dispassionate and restrained : he thinks more than he feels, and he does not wear his heart on his sleeve. Therefore Brahms is at least entitled to respect.

But Schumann? Schumann was altogether too *naïf* to hide the fact that he had feelings. He wasn't in the least ashamed of them. He didn't mind writing square tunes. His rhythms were often so obvious that you could recognise them on a single hearing. He was also shockingly addicted to literary pursuits and literary impressions—often of the most personal type. He was unabashedly fervent and even (worst of all) excitable. In a word he was a Romantic, with all the full force of the fell meaning of that horrible word. Besides, he didn't know his business. He began to be a serious composer so late in life that he never really learnt to score properly. Therefore, Schumann cannot be tolerated "at any price."

I have tried to express without exaggeration what I imagine to be the reasons for the attitude of the more advanced section of the younger generation towards these prominent composers of the past.

Now let me quietly endeavour, without offence to the youth of the age (in which I have the most patient faith), to present some of the case for the other side.

To begin with, it is a happiness to find that in the case of Bach and Mozart we meet on common ground. We start to differ with Beethoven. Here, what is noble and profound to one of us is mere pretentiousness to the other. Brahms probably affects us in quite different ways ; still we both acknowledge him. But Schumann strikes us so diversely that probably the very qualities which most provoke the younger generation to wrath and contempt are the qualities which are to me the most lovable and lovely traits in his equipment.

I am not ashamed to confess that there is something in even the weakest works of Schumann (such as the 'Cello Concerto) which engrosses me and compels my affection. The piano music is, I consider, the most poetical that has ever been composed for the instrument. The songs are nearly all pure unalloyed beauty : I rank them above Schubert and upon a par with Brahms. The Chamber Music, especially the string quartets (although I know their weaknesses, perhaps *because* I know them), moves me almost to tears, even when I hear the music transmitted second-hand through my gramophone. And, while just as conscious of Schumann's technical shortcomings in writing for the orchestra as any of his detractors,

I can yet enjoy the "Manfred" Overture, the Piano Concerto, or the D minor Symphony, with a fuller enjoyment than is aroused by many things in art which I know are far greater.

When I try deliberately to explain the faith that is in me it becomes more difficult. To reduce it to cold reasons is impossible. But, looking back on the history of music in order to view things in perspective, I am convinced that the art has moved forward in great alternating waves of (1) impersonal beauty, and (2) dominating individual impressionism. Palestrina and the Elizabethans were of the impersonal type ; Purcell and Handel were the extreme opposite of this ; Haydn and Mozart reverted to the impersonal ; Beethoven, Chopin and Schumann once again gloried in deliberate self-expression. This last wave was a mountainous one and rose to such an aggressive height with some of their successors, notably Wagner and Strauss, that many of us who rode over it were almost seasick. To change the metaphor (before it is too late !), the pendulum has swung back on this occasion with especial force, and we find ourselves living in an age which is not only more than usually impersonal, but utterly intolerant of the peculiar warmth and glow which personal characteristics have invariably imparted to music. Of course I am not now speaking of the man in the street (who is always about 50 years behind) but of the age as represented by the younger and more advanced thinkers, such as the students of the College.

Schumann is naturally anathema to such thinkers, for his music is not only strongly individual but full of idiosyncrasies which cannot be tolerated unless we take the trouble to know something of the manner of man he was, unless we can understand that even his weaknesses are part and parcel of his style. In a word, if we are not drawn towards him as a human being we shall miss almost all the charm which lives in his music.

I am quite willing to admit that the most perfect art never depends for its life upon such a circumstance as this. But I am not ready to live entirely with the most perfect art : I want to feel that there is some art which touches me more intimately. I refuse to cease to love Dickens or Charles Lamb or George Borrow because I know that Shakespeare and Bacon and Milton were greater world-geniuses. And I would rather be numbered with those who love Schumann, with all his faults, than with those who were so indifferent to the human side of things that they left Mozart to be buried in a pauper's grave. This is where I part company, I think, with my young composer friend.

I would only ask him, and those whose views he represents, one or two questions. Have they ever tried to approach Schumann in the right way? Do they know anything of the fantastic, but very human literature which inspired his work? Do they know anything of the romance and pathos of his life—his struggles, his ideals, his generous impulses, his odd slow-moving mind, his shy reserve?

How many of the younger brigade have heard Schumann's piano music played with the enthusiasm which is so necessary to its life? To-day Fanny Davies and Mathilde Verne are almost the only pianists living in this country who know how to interpret it aright. I have heard the Piano Concerto played by modern pianists with distinguished names in such a way that I would far rather not have heard it at all, much as I love it; and never shall I forget the hideous mockery of Cortot's performance of the "Kreisleriana" a year or two back—one of the most appalling misconceptions I have ever heard in a concert hall. I did not wonder that intelligent people came out of the hall saying "what a dull work of Schumann's that was." Yet at the same recital a whole set of those beautiful preludes of Debussy had been interpreted with rare artistry and charm! It is impossible to do justice to music which you do not understand, and I am afraid no music has suffered so much in recent years as Schumann's from perfunctory and utterly wanton misrepresentation on the concert platform. We are fortunate in having at least one piano professor at the College who studied with Frau Schumann, so that, even in this antagonistic age, the great traditions are not quite lost within our walls. The first of these traditions is the tradition of unbounded enthusiasm, but even Mr. Dykes, though he may lead his wild horses persuasively, as I am sure he does, to the brink of the water, cannot force them to refresh themselves.

Unbounded enthusiasm is not perhaps the strongest characteristic of the days in which we live. I cannot find a trace of real full-blooded admiration for Schönberg, or Scriabin, or Ravel, or Stravinsky, such as we felt for the great living masters, Brahms, Dvorák and Tschaiñkowsky in those much-despised early nineties. Perchance it may be thought more decorous and more discriminating to live without such enthusiasms. An age that adopts "Safety First" as one of its most characteristic mottoes is not likely to go frantic with delight over either the experimental rhythmical extravagances of Stravinsky (at the one extreme) or the dim chaste loveliness and polite-mannered reserve of Ravel (at the other). Much as we are all interested in these manifestations—young and old alike—we are none of us, I think, really thrilled by them, and I don't suppose we are meant to be.

Still less, then, may we hope that the age can either be sufficiently tamed from its primitive rhythmical excesses or aroused from its impersonal dreamings to hearken to the simple joys and sufferings which find clear expression in the very human music of Robert Schumann.

We must wait awhile, till the next wave comes along. This, I doubt not, will bring with it a fresh recognition of the greatness of individual art, and a disposition to listen sympathetically once again to its pleadings.

THOMAS F. DUNHILL.

Ernest Palmer Opera Study Fund

On Tuesday, 30th November, and on Wednesday, 1st December, two private performances were given in the evening, of "Romeo and Juliet," an Opera in four Acts, composed to the text of William Shakespeare, by John Barkworth.

The programme was as follows:—

"Romeo and Juliet"

Characters :

Juliet (daughter to Capulet)	...	...	BERTHA STEVENTON
Lady Capulet (wife to Capulet)	...	...	DOROTHY SMITHARD
Nurse to Juliet	...	...	GLADYS PALMER
Romeo (son to Montague)	...	...	FRANK WEBSTER
Mercutio	...	...	LEWYS JAMES
(kinsman to the Prince, and friend of Romeo)			
Capulet	} Heads of two houses at variance with each other	{	SUMNER AUSTIN
Montague			CRAWFORD MCNAIR
Escalus (Prince of Verona)	...	...	JOHN ANDREWS
Paris (a young nobleman, kinsman to the Prince)	FREDERICK BURTON		
Benvolio	...	...	THOMAS DANCE
(nephew to Montague, and friend to Romeo)			
Tybalt (nephew to Lady Capulet)	...	...	CHARLES DRAPER
Friar Laurence (a Franciscan)	...	...	PHILIP WARDE
Balthasar (servant to Romeo)	...	...	ROBERT POOLE
Sampson	} Servants to Capulet	{	KARL MELENE
Gregory			WILLIAM WILSON
Peter (servant to Juliet's Nurse)	} ...	...	JOHN MOTTERSHEAD
An Apothecary			
Abraham (servant to Montague)			
1st Cavalier	...	...	EDGAR WILLIAMS
2nd Cavalier	...	...	HELMER FERNBACH
3rd Cavalier	...	...	ALAN BUNNEY
4th Cavalier	...	...	ROY SHEPHERD
Potpan	...	...	ROBERT GWYNNE
Page	...	...	PHYLLIS EVENS
Rosaline	...	...	CATHERINE WARNER

Citizens of Verona :

Joseph Boddy, J. Bond, Harry Gabb, Michael Henry, Alan Johnstone, Iago Leays, B. Mayne, E. Nash, F. Walsh, Charles Wingrove, Ernest Barr, Andrew Fenner, Hugh Spottiswoode, Richard Watson.
 Margaret Abbey, Enid Aston, Thelma Bardsley, Jane Cazenove, Violet Culley, Reine Faulder, Margaret Grant, Beatrice Garrad, Doris Johnson, Margaret Kinsbury, Edith Papworth, Barbara Pickford, Emily Ramsden, Margaret J. Rees, Marjorie Smith, Yvonne Johnstone Smith, Mabel Stracey, May Woolley.

Bridesmaids :

Margaret Abbey, Thora Byrne, Muriel Forster, Ruby McGilchrist, Lois Meads, Monica Sweeney.

Dancers :

Elisabeth Aveling, Margaret Chambers, Katherine Craster, Nora Gayer, Patricia Guinness, Phyllis Halpin, Ruth McKechney, Nellie Meyrat, Edith Roper, Gladys Schmid, Rachel Vincent, Eileen White.

The performers whose names are printed in italics, and the members of the Orchestra, are not Students of the College

Conductor : DR. MALCOLM SARGENT

Chorus Master : STANLEY TAYLOR

Musical Staff : REX BURRY RICHARD AUSTIN

Dresses partly arranged by MRS. R. B. GOTCH, Hon.R.C.M., assisted by MRS. CLAUDE AVELING, and partly supplied by MESSRS. NATHAN.

Wigs by BERT

In the Opera Theatre

In the Party Opera Theatre on Thursday, 25th November, 1926, at 8 p.m., there was given a Commemoration Performance of Compositions by the late Dr. Charles Wood.

A slightly abbreviated version of the programme is printed below.

CHARLES WOOD (1866-1926)

At one time Scholar of the Royal College of Music
 Fellow of the Royal College of Music
 Member of the Board of Professors, Royal College of Music
 Professor of Music in the University of Cambridge
 Fellow of Caius College, Cambridge

Song : "Ethiopia saluting the Colours"

Conducted by THE DIRECTOR, and sung by JOHN ANDREWS

Scene from the "Pickwick Papers"

Mr. Pott	...	...	...	...	CHARLES DRAPER
Mrs. Pott	...	...	...	...	DOROTHY AUGOOD
Goodwin	...	...	...	...	MONA BENSON
Mr. Winkle	...	...	...	...	ROBERT GWYNNE

Scene :

The breakfast room of Mr. Pott's house, where Mr. Winkle as a guest of the Potts during the Eatanswill Parliamentary Election, causes great domestic unhappiness

Quartet for Strings in A minor

Allegro vivace un poco manestoso. Presto. Adagio cantabile.
Allegro molto.

BARBARA ENSOR, BARBARA PULVERMACHER
 MURIEL HART, GETHYN WYKEHAM-GEORGE

"The Family Party" ("Martin Chuzzlewit")

Mr. Pecksniff	...	...	...	DUNSTAN HART
Mr. Spottletoe	...	...	...	PHILIP WARDE
George Chuzzlewit	...	...	...	TREFOR JONES
Antony Chuzzlewit	...	...	...	CHARLES DRAPER
Jonas Chuzzlewit	...	...	...	ROBERT GWYNNE
Miss Cherry Pecksniff	...	...	...	MONICA SWEENEY
Miss Merry Pecksniff	...	...	...	MABEL RITCHIE
Mrs. Ned Chuzzlewit	...	...	...	MONA BENSON
Mrs. Ned's 1st Daughter	...	...	...	ENID ASTON
Mrs. Ned's 2nd Daughter	...	...	...	DOROTHY ROWLAND
Mrs. Ned's 3rd Daughter	...	...	...	CATHERINE WARNER
Montague Trigg	...	...	...	ROBERT POOLE
Chevy Slyme	...	...	...	EMLYN BEBB
Mrs. Spottletoe	...	...	...	HELEN MITCHELL
"The Lady with Toothache"	...	...	...	NELLIE MEYRAT
A Nephew	...	...	...	HELMER FERNBACH
Maid-servant	...	...	...	RUBY MCGILCHRIST
Other Members of the Family	...	...	...	f BETTY BAXENDALE l DOROTHY AUGOOD

Scene :

A room in Mr. Pecksniff's house.

Conductor : MR. S. P. WADDINGTON, F.R.C.M.

Producer : MR. CAIRNS JAMES, Hon. R.C.M.

The R.C.M. Patron's Fund

There were three Orchestral Rehearsals this term. The London Symphony Orchestra played under the direction of Dr. Malcolm Sargent, Mr. Adrian Boult, and the Composers. Details are as follows :—

22nd October. For Conductors and Executive Artists

1. CONCERTO for Violin and Orchestra *F. Delius*
2. AIR Depuis le jour (*Louise*) *Charpentier*
3. CONCERTO for Pianoforte and Orchestra, in D minor *Brahms*
4. ARIA ... Oh loveliness beyond compare (*Magic Flute*) *Mozart*

Conductor—Dr. MALCOLM SARGENT.

12th November. For Conductors and Executive Artists

1. CONCERTO for Violoncello and Orchestra, in C major, Op. 20—
Eugène d'Albert
2. ARIA ... Oh loveliness beyond compare (*Magic Flute*) *Mozart*
3. CONCERTO for Pianoforte and Orchestra, No. 4,
in G major, Op. 58 *Beethoven*
Miss JEAN HAMILTON.
4. RHAPSODY for Orchestra ... "A Shropshire Lad" *Butterworth*

Conductor—Mr. JULIAN CLIFFORD.

10th December. For Composers

1. BALLET : "The Tragedy of Daft Meg" ... *Frederick Westcott*
2. DOUBLE FUGUE *Robin Milford*
3. ELEGY for Flute, Horn and String Orchestra } *Elizabeth Maconchy*
FANTASY for Flute, Harp and String Orchestra }
4. "IN PASTURES GREEN" *Marjory Harrison*
5. RHAPSODY for Orchestra *David Evans*

Conductors—Mr. ADRIAN BOULT and the COMPOSERS.

College Concerts

Thursday, October 7 (Chamber)

QUARTET for Strings, in G major .. *Mozart*

HELEN G. STEWART (Associated Board Exhibitioner), MADGE DUGANDE, MURIEL HART, A.R.C.M., OLIVE C. RICHARDS (Associated Board Exhibitioner).

PIANOFORTE SOLO .. *Bolero, Op. 19 .. Chopin*

VIOLET M. KENYON
(Associated Board Exhibitioner).

SONGS—

- a. Care selve* *Handel*
b. Take, oh, take those lips away } *Parry*
c. When lovers meet again .. }

CHARLOTTE GRIVELL (Scholar).

VIOLONCELLO SOLO—

Sonata in F major .. Ariosti

MAURICE HARDY (Scholar).

SONGS .. *a. Rose, softly blooming* .. *Spohr*
b. Nymphs and shepherds .. *Purcell*

MARGARET REHS, A.R.C.M.

PIANOFORTE SOLO .. *Rhapsody .. John Ireland*

LESLIE HARRIS.

ORGAN SOLO .. *Prelude and Fugue in B minor—*
Bach

DAVID G. MORGAN (Scholar).

Accompanists—

CECIL J. BELCHER, MARGARET T. PRIDEAUX, ARIEL SHEARER.

Thursday, October 21 (Chamber)

QUARTET for Strings, in C major .. *Mozart*

BARBARA ENSOR, A.R.C.M. (Exhibitioner),
BARBARA PULVERMACHER, A.R.C.M. (Scholar),
MURIEL HART, A.R.C.M., OLIVE RICHARDS,
(Associated Board Exhibitioner).

SONGS .. *a. Lungi dal caro bene* .. *Secchi*
b. Se tu m'ami .. *Pergolesi*

GERALDINE E. PECK (Exhibitioner).

PIANOFORTE SOLOS—

a. Rhapsody } *Theresa Walters*
b. Berceuse } (Scholar)

THESSA WALTERS (Scholar).

SONGS—

a. Do not go, my love } *Richard Hageman*
b. At the well }

BETTY DAXENDALE (Exhibitioner).

PIANOFORTE SOLO—

Ballade in G minor .. Chopin

VERA PARKER CROOK, A.R.C.M.
(Scholarship-Exhibitioner).

MADRIGALS—

- a. Wounded I am (four parts)* .. *Byrd*
b. I thought that love had been a boy
(five parts) .. *Byrd*
c. Lady when I behold (four parts) .. *Willbye*
d. A little pretty bonny lass (four parts) .. *Farmer*
e. Hark, all ye lovely saints (five parts) .. *Weelkes*

ROSALIND ROWSELL, MABEL RITCHIE,
A.R.C.M. (Scholarship-Exhibitioner), AGNES
FORBES, FREDERICK BURTON (Operatic
Exhibitioner), PHILIP WARDE (Scholar).

Accompanist—SYBILLA MARSHALL, A.R.C.M.

Tuesday, October 26 (Second Orchestra)

TRAGIC OVERTURE *Brahms*

Conductor—MICHAEL TIPPETT.

SYMPHONY, No. 11, in G (Military) .. *Haydn*

ARIA .. *Air de Lia (L'Enfant Prodigue)* .. *Debussy*
CATHERINE WARNER.

CONCERTO for Pianoforte and Orchestra,
in A major .. *Mozart*

ELLA HULME.

Conductor—HUBERT F. CLARKE.

CASSE-NOISETTE SUITE .. *Tchaikovsky*

Conductor—HERZL LEIKIN.

INTRODUCTION (ACT III),

DANCE OF APPRENTICES

PROCESSION OF THE MASTERS

HOMAGE TO SACHS

(*Die Meistersinger*) .. *Wagner*

Conductor—REX BERRY.

Conductor—DR. MALCOLM SARGENT.

Friday, October 29 (Orchestral)

OVERTURE .. *Le Carnaval Romain* .. *Beethoven*CONCERTO for Pianoforte and Orchestra,
in D major .. *G. Tailleferre*
CONSTANCE SPENCER, A.R.C.M. (Scholar).RECIT. & ARIA .. "Per pietà" (*Così fan tutte*)—
Mozart
MABEL RITCHIE, A.R.C.M.
(Scholarship-Exhibitioner).CONCERTO for Pianoforte and Orchestra,
No. 1, in E flat .. *Liszt*
IRADORE GOODMAN (Scholar).SYMPHONY No. 1, in A flat, Op. 55—
Edward Elgar

Conductor—DR. MALCOLM SARGENT.

Thursday, November 11 (Chamber)

TRIO for Pianoforte, Violin and Violoncello,
in G major .. *Hurlstone*VERA PARKER CROOK (Scholarship-Exhibitioner),
ANDREW M. FORD, A.R.C.M. (Scholar),
THELMA REISS-SMITH, A.R.C.M. (Scholarship-Exhibitioner).

PIANOFORTE SOLOS—

- a. Prelude in A flat major .. *Chopin*
(recently discovered and published)
- b. Four Concert Studies:
F minor .. *Liszt*
Op. 33, No. 4 .. *K. Szymanowski*
F minor, Op. 19, No. 3 .. *Ed. Poldini*
C minor, Op. 15 .. *Emile Blanchet*

HELEN C. PERKIN (Scholar).

SONGS *Frederic Westcott*
(Ex-Student)

- a. O fly, my soul
- b. Drop, drop, slow tears
- c. King of Glory, King of Peace

NELLY MEYRAT (Exhibitioner).

SONATA for Pianoforte and Violin,
in C sharp minor, Op. 21 .. *E. Dohnanyi*JOYCE MCGOWN CLARK, A.R.C.M. (Grove
Exhibitioner), GWENDOLIN HIGHAM, A.R.C.M.

PIANOFORTE SOLOS—

- a. Prelude and Fugue, in A flat major .. *Bach*
- b. Four Preludes *Scriabin*

CHRISTABEL FULLARD, A.R.C.M.

QUARTET for Strings in D major (K 575) .. *Mozart*JOHN A. ROBINSON (Scholar), REGINALD B.
MORLEY (Exhibitioner), ANNE WOLFE,
A.R.C.M., ALEXANDER NIFCSI (Scholar).

Wednesday, Nov. 24 (Chamber)

SUITE for Viola and Pianoforte (two movements)—

MARY GLADDEN (Exhibitioner), THERESA
WALTERS (Scholar).SONGS .. a. By the waters of Babylon .. *Dvorák*
b. The gardener *Hugo Wolf*
GLADYS GOSLING (Scholar).PIANOFORTE SOLO .. Carillon .. *Liapounov*
MARGARET WALTER, A.R.C.M.
(Associated Board Exhibitioner).SONGS .. a. La Flûte de Pan } .. *Debussy*
b. La Chevelure }
(from *Trois Chansons de Bilitis*)
ALFREDA RICHARDSON, A.R.C.M.PIANOFORTE SOLO—
Fantasy and Fugue, in A minor .. *Bach*
EVELYN SWAYNE.SONGS .. a. Slow horses, slow .. *Albert Mallinson*
b. Ecstasy .. *Walter M. Rummel*
PHYLLIS EVENS (Scholar).PIANOFORTE SOLO—
Sonata, No. 2, in F sharp minor .. *Brahms*
MILLCENT SILVER (Scholar).TWO SONGS OF THE HEBRIDES—
arr. by Mrs. Kennedy-Fraser
a. An Eriskay love lilt
b. Kishmul's galley
VERONICA MANSFIELD (Scholar).QUARTET for Strings, in E flat *Mozart*
IRENE RICHARDS, BARBARA PULVERMACHER,
A.R.C.M. (Scholar), ANNE WOLFE, A.R.C.M., OLIVE
RICHARDS (Associated Board Exhibitioner).

Accompanists—

ROY SHEPHERD (Scholar),
RENEE SWEETLAND (Scholar).

Friday, December 3 (Orchestral)

INTRODUCTION AND ALLEGRO
for String Orchestra .. *Edward Elgar*CONCERTO for Violin and Orchestra,
in E major .. *Bach*
BARBARA PULVERMACHER (Scholar).ELEGY for Flute, Horn and String Orchestra—
FANTASY for Flute, Harp and String Orchestra—
Elizabeth Macconchy (Foli Scholar)
(First performance).THE PRIZE SONG (*The Mastersingers*) .. *Wagner*
TREBOR JONES (Scholar).SYMPHONY No. 1, in F major, Op. 90 .. *Brahms*

Conductor—MR. ADRIAN BOULT.

Tuesday, December 7

(Second Orchestra)

OVERTURE .. *Leonora No. 3* .. *Beethoven*
Conductor—MICHAEL TIPPETT.CONCERTO for Violoncello and Orchestra .. *Lalo*
(Two movements)
ALEXANDER NIFOSI (Scholar).
Conductor—H. FOSTER CLARKE.SONG CYCLE .. "On Wenlock Edge"—
R. Vaughan-Williams
a. On Wenlock Edge
b. From far, from eve and morning
c. Is my team ploughing
d. O, when I was in love with you
e. Clun
FREDERICK BURTON.
Conductor—REX BURRY.SYMPHONY No. 4, in G major, Op. 88 .. *Dvorák*CONCERTO for Pianoforte and Orchestra,
in B flat, K 450 .. *Mozart*
(First movement)
NANCY MORRELL (Scholar).
Conductor—ALBERT NURSE.OVERTURE .. *Prince Igor* .. *Borodine*
Conductor—HERZL LEIKIN.
Conductor—DR. MALCOLM SARGENT.

Friday, December 10

(Pianoforte Concertos)

CONCERTO in G major, Op. 58 .. *Beethoven*
SYBILLA MARSHALL, A.R.C.M.
(Associated Board Exhibitioner).CONCERTO in D minor *Bach*
ROSALIE EVANS, A.R.C.M. (Exhibitioner).SCENE .. *Hiawatha's Vision* .. *Coleridge-Taylor*
PHILIP WARDE (Kent Scholar).VARIATIONS SYMPHONIQUES—
César Franck
RENÉE SWEETLAND (Scholar).CONCERTO in C minor, Op. 44 .. *Saint-Saëns*
ARIEL B. SHEARER.

Conductor—MR. ADRIAN BOULT.

Informal Concerts

There were four Informal Concerts during the Christmas Term. Among the many works performed were the following :—

PHANTASY QUARTET for Strings, in F, by C. R. YUILLE-SMITH (Wesley Exhibitioner).

SONGS ... (a) *Sylvan Morfydd*, (b) *Love's Ways*, (c) *Beauty*, by H. TEMPLE ABBY (Student).

SONATA, in one Movement, for Viola and Pianoforte, by W. GURNEY (Scholar).

The Concert on Wednesday, 8th December, was for Junior Conductors and the Third Orchestra (Mr. W. H. REED).

Students' Recitals

Recital (No. 43), Monday, 29th November, by THELMA REISS-SMITH, A.R.C.M. (Violoncello), assisted by AVIS R. PHILLIPS, A.R.C.M. (Soprano). The programme included a Sammartini Sonata, Bach Suite No. 3, for Violoncello alone, and some slighter works; also two groups of songs.

Recital (No. 44), Thursday, 9th December, by AUDREY FORD, A.R.C.M. (Violin), assisted by A. ROBERT POOLE, A.R.C.M. (Baritone), and NELLIE MCCARTNEY (Pianoforte). The programme consisted of Sonatas by Mozart, Handel and César Franck, a Bach Suite, pieces by Dunhill and Pugnani-Kreisler, and some modern songs.

The R.C.M. Union

1906 - 1927

With the year 1927 the R.C.M. Union reaches its 21st birthday, and various arrangements are being made to celebrate the event. The main festivities will take place in June, at the time of the Annual "At Home," and an Entertainment Committee has been appointed to formulate plans for the important event. The members of this Special Committee are:—

The President (*Ex-officio*).

Mrs. Claude Aveling	Professor Percy Buck
Mr. Claude Aveling	Miss Winifred Burton
Mr. J. J. Andrews	Dr. Emily Daymond
Mr. Arthur Benjamin	Mr. T. F. Dunhill
Miss Mona Benson	Mr. S. P. Waddington
and the Hon. Officers, with power to co-opt.	

Lecture in Parry Room

On November 2nd Mr. Arthur H. Frere very kindly gave a lecture, in the Parry Room, on "The Origin of Aboriginal Instruments." His great knowledge of his subject, and the charts and instruments with which he illustrated his lecture made this a unique occasion for musicians to learn something of a difficult and most interesting field of research.

Elections to General Committee

Six casual vacancies occurred in the Present Pupils Division of the General Committee, as Miss Joan Carlill, Mr. Keith Falkner, Mr. Norman Greenwood, Mr. Arthur Rees, Miss Marie Wilson, and Miss Helen Young had ceased to be present pupils of the College. To fill these vacancies the following persons were elected, viz., Miss Phyllis Arnott, Mr. Julian Clifford, Miss Carys Davies, Mr. S. Denton, Miss Barbara Pulvermacher, and Mr. Philip Warde.

Mr. Clifford, however, did not take up his election on account of leaving College.

List of Members' Names and Addresses.

The List of Members for 1927 is in course of preparation, and members who have not yet forwarded such corrections or changes of name and address as may be necessary to bring the List up-to-date are urgently requested to do so at once.

MARION M. SCOTT, *Hon. Secretary.*

Musical Enterprise in India and Australia

Miss Marion Scott sends us a letter received from Mr. Edward Behr, Director of the Bombay Symphony Orchestra. He encloses a booklet—"Five Years of the Bombay Symphony and Chamber Orchestra"—from which extracts appear below. Mr. Behr says he is "still struggling on to keep the flag of good music flying, which is really some work out here," where there is no "sort of musical base of supplies." Several works performed have been those of old College boys, "now distinguished professors." The writer ends with an assurance of his liveliest interest in the College, and with warmest remembrances to all who remember him.

Mr. Behr's case for music in India is as follows:—

"It may be asked why such a fuss is made of music, and if an orchestra is such an expensive instrument, why should we bother to maintain one. In answer to this, we recommend one or two visits to our concerts. The effects of good music have to be felt and cannot be described. Music has a wonderful facility of rounding up the sharp corners of this life. When the share market refuses to brighten up, when Japanese competition drives us daily into the press, when an inexorable Government refuses to budge an inch on the exchange difficulties, spend a Thursday evening in the Cowasji Jehangir Hall and we will teach you that life does not consist entirely of spindles and looms."

"There is yet one other argument that is frequently heard against the *raison d'être* of the Orchestra. Why should we, it is said, spend money on the encouragement of European music when we have a great indigenous musical art of our own? No greater fallacy could be brought forward than this. Music knows no international limitations; there is nothing like English music or German music or Italian music. Grieg did not give us Norwegian music or Svendsen or Sibelius Scandinavian and Finnish music, nor did the Big Five in Russia impart to the world any Russian music. They have all contributed equally to the great art, though they may have brought certain mannerisms and idioms from the folk songs or other sources of their own countries. Music is the most universal language in the world and knows no bounds. The only distinction between the art in India and in the West is that in the last century and a half the Europeans have almost perfected the science of harmony and of the blending of different tone colours, whilst we in India seem to have

travelled a different road. There is infinite melodic wealth in our country, and it is the confident hope of the writer that some day a great Indian master will rise who will be able to use this material and whose compositions will ultimately stand on a level with the greatest masterpieces of all time. The instance of modern musical England is a case in point. The glorious works of the present-day British composers are talked of all over the world. Who knows that the Bombay Chamber Orchestra may not be sowing the seeds for the future Indian composer who is to spread the musical jewels of this country wherever modern music is played and heard?"

This is how the Bombay Symphony Orchestra started, founded by J. B. Petit, under the Patronage of His Excellency the Right Hon. Sir Leslie Wilson, His Highness the Maharajah of Mysore, the Lady Ratan Tata, and Sir Dorab Tata :

"It was to provide the Bombay public with this necessary orchestral background, that in 1921 a band of ladies and gentlemen, enthusiastically brought together by Mr. Jehangir B. Petit, requested Mr. Edward Behr to start an orchestra which would be capable of playing symphonic works periodically in Bombay."

The works performed range from Bach, Handel, Mozart, Haydn and Beethoven, to Wagner, Bizet, Debussy, Foulds and Macdowell. Among the works for "Strings only," Mr. Dunhill's "The Chiddingfold Suite" appears.

Mr. Dunhill has kindly sent the Editor cuttings from Melbourne papers, which contain accounts of the new opera "Deirdre in Exile," composed by Mr. Fritz Hart, and performed by the Melba Conservatorium Opera Society, at the Playhouse, Melbourne, last September. Miss Phyllis Lett was among the audience, and Mr. Arthur Nickson (who was an Organ Scholar at the R.C.M. at the same time as Mr. Hart), wrote the account in "The Age." The following are the details:—

From "The Age," Melbourne, 23rd September, 1926:—

"The plot of the new opera is based on one of the most beautiful of Irish legends. It is concerned with the fulfilment of the prophecy that Deirdre, whose name means "troubler," would bring sorrow upon Ireland, the land of her birth. When she is an infant the councillors of the High King of Ulster, knowing of this prophecy, advise that she be put to death; but the king decides to let fate

have its way, taking the precaution of isolating the child and her nurse, Lavarcham. The trouble prophesied concerns also the sons of Usra—Naisi, Ainnle and Ardan; and in Fritz Hart's treatment of the story the influence of Naisi, who does not appear, dominates the whole. Deirdre, passing into lovely womanhood, wins the love of the king by her beauty, and he seeks to make her his queen. But having already given her heart to the son of Usra, she tells him of a vision she has had, in which she learns that her destiny must lie with Naisi. The music embodies the tragic note in the story.

"As a serious composer Hart demands intelligence from his audience. The keen listener finds abundant lyric charm, dramatic intensity and expansive treatment in the music. The organic growth throws many fine moments into relief, but to attach too much importance to these would dismember a work which is obviously a unity. The wonderfully impressive vocal parts stand on a broadly-based independent accompaniment profuse in its contrapuntal energy. The orchestration is highly vitalised with graphic rhythms and kaleidoscopic colour to match and enhance the textual development. A treatise might be written upon the intimacy playing between the composer's rhythm and tone colour. The ingenuity of the orchestration makes imperative a cast of singers in the full maturity of their powers.

"The opera was conducted by the composer, who received an ovation on its conclusion. The appreciation of the audience was shown in the most emphatic terms."

From the "Melbourne Argus," 23rd September, 1926 :—

"What is beyond question is the beauty and complete appropriateness of the music at every turn. More than this, the music is in itself of real value and significance. His modernity is obviously sincere and intrinsic, and the ear cheerfully accepts some astonishing proceedings because the result (though it is sometimes hard to say why) is altogether satisfying. A rather curious and very intriguing orchestral force is employed. It consists of two flutes, two clarinets, oboe, cor anglais, bassoon, two horns, trumpet, trombone, tympani, bass drum, cymbals, triangle, strings, and piano. The last-named, which almost always acts the part of "enfant terrible" when it is used as an integral part of an orchestra, melts into the landscape in this work of Mr. Hart's in the happiest manner."

The Royal Collegian Abroad

LONDON.

At the Promenade Concerts at the Queen's Hall last season, the following artists performed :—

- August 30th, Mr. FREDERICK TAYLOR, who sang in scenes from Wagner's works. This singer also performed on September 18th and September 27th.
 August 31st, Mr. KEITH FALKNER, who sang "Revenge, Timotheus cries," from Alexander's Feast. This singer also performed on September 4th and 13th, and October 11th. The last two dates were "Wagner evenings."
 September 17th, Messrs. NORMAN GREENWOOD, EDWIN BENBOW and E. KENDALL TAYLOR, who played Bach's Concerto, No. 2, in C, for Three Pianos and Orchestra.
 September 22nd, Mr. AUBREY BRAIN, who played the Horn Concerto, in E flat (No. 4), of Mozart.
 September 23rd, Mr. BERNARD SHORE, who played Gordon Jacob's Viola Concerto (in one movement), the Composer conducting.
 September 29th, Miss EVA CATTANEO.
 October 5th, Miss MILLICENT RUSSELL.
 October 9th, Miss DOROTHY SMITHARD.
 October 12th, Miss MARIE GOOSSENS played the Harp in Mozart's Concerto in C, for Flute, Harp and Orchestra.
 October 16th, Mr. ARTHUR BENJAMIN played Grieg's Piano Concerto, in A minor.

Miss DOROTHY SMITHARD gave a Vocal Recital, at the Æolian Hall, on September 30th. Her programme included works of Bach, Handel, Wolf, Respighi, Brahms, Stanford and Parry.

Miss GRNA MILNE gave a Violoncello Recital, on November 5th, at the Wigmore Hall, assisted by Mr. ANGUS MORRISON. Her programme included Sonatas by Eccles-Salmon, Pizzetti and Beethoven.

Mr. HAROLD RUTLAND gave a Pianoforte Recital, at the Æolian Hall, on November 5th. He played works by Purcell, Mozart, Franck, Ireland, Rutland, de Falla and Chopin.

Miss DORIS DUTSON gave a Song Recital on November 19th, assisted by the Virtuosi String Quartet, at the Æolian Hall. A varied programme included Songs by Schubert, Brahms, Strauss, Wolf, and many contemporary composers; also Songs, with String accompaniment by Dowland, Handel, E. Goossens, and Gretchaninov.

Miss ODETTE DE FORAS rendered the part of the "Goatherd" in Adela Maddison's Opera, "Ippolita in the Hills," which was performed at Chelsea Palace Theatre, November 22nd—27th. Mr. T. C. Fairbairn was the producer.

Miss MAY FUSSELL and Miss Margaret Layton gave a 'Cello and Song Recital, assisted by Miss KATHLEEN LONG, at the Court House, on December 8th. Miss Fussell gave the first performance in public of Dame Ethel Smyth's 'Cello Sonata. She also played some 17th Century 'Cello Music and accompanied Songs with Obbligato.

Miss JOY SMITH and Miss Elizabeth Ryan gave a Pianoforte and Song Recital, on December 9th, at the Wigmore Hall. Miss Smith played works by Brahms, Debussy, Dohnanyi, and Arnold Foster—Two Preludes, first performance.

Mr. THOMAS DUNHILL gave a Lecture at the Royal Academy of Music, on December 2nd, during "Review Week," the subject being "The Principles of Chamber Music." Illustrations were provided by an excellent quartet of R.A.M. Students, and the Duke's Hall was filled to overflowing.

PROVINCIAL.

The Concert of the Sheffield Musical Society (conducted by Dr. J. F. Staton, of Chesterfield), on December 7th, was of special interest to Collegians. The programme consisted of Sir Walford Davies's Cantata, "Everyman," Edgar Bainton's new Choral work, "The Dancing Seal," and the "Elegiac Variations for Orchestra," in memory of Sir Hubert Parry, by Thomas Dunhill. Mr. BAINTON and Mr. DUNHILL were present to conduct their own works.

The pre-Christmas series of Four Orchestral Concerts at Guildford (conducted by Capt. Claud Powell) included several works by Collegians, amongst them Sir Hubert Parry's "1912" Symphony, Sir Walford Davies's "Wordsworth Suite," Dr. Vaughan-Williams's "Old King Cole," Ballet, Thomas Dunhill's "White Peacocks" (first concert performance), and "Chiddingfold" Suite.

Dr. HENRY LEY gave an Organ Recital, on May 30th, at Windsor Parish Church, on the occasion of the "Re-opening of the Completed Organ." His programme included works by Handel, Schumann, Bach, Franck and Purcell.

Mr. GEOFFREY N. LEEDS gave Organ Recitals, at Windsor Parish Church, on September 12th and 26th. The first included works by John Stanley, Couperin, Clerambault, Bach, Schumann, Yon, and Bridge; the second, works by Handel, Purcell, Bach, Debussy, Ireland and Sibelius.

Miss MARJORIE RENTON played Organ Obligati for Dame Clara Butt in the International Celebrity Concert Tour at Newcastle, Middlesbrough, Edinburgh, Dundee, Stirling, Glasgow, Belfast, Liverpool, Blackburn and Leeds, October 28th—November 11th.

Mr. HAMILTON LAW, Principal of the Bournemouth Conservatoire of Music, gave a lecture on "British Song through the Ages," at the meeting on October 30th of the Bournemouth Centre of the British Music Society.

Mr. HAROLD RHODES gave a Chamber Concert at the Pavilion, Torquay, on November 18th. Isolde Menges was the Violinist. Among the works performed were the Kreutzer Sonata, Chopin's Fantaisie in F minor, and Elgar's E minor Sonata, for Pianoforte and Violin.

Mr. R. G. CARRITT gave a lecture on the "Music Hour," to Officers of the Girl Guides at their Conference at Leigh Hall, Hoddesdon, on November 27th.

COLONIAL.

Mr. ARTHUR EGERTON, F.R.C.O., at the Church Music Conference in Winnipeg, October 4th and 5th, played the following works in the Programme of "Organ Music based on Religious Themes":—

- a. "The Old Year is Gone," J. S. Bach.
- b. Prelude on an Easter Theme—"Your Lord is gone to Galilee," Arthur Egerton.
- c. "Fling Wide the Gate!" Karg-Elert.

The Conference is "devoted to furthering the cause of Protestant Church Music in Western Canada."

MISCELLANEOUS.

The Hon. GRACE TRENCH has recently won the Nightingale Gold Medal. The following extracts give accounts of the ceremony:—

From *The Nursing Times*, November 6th:—"A pleasing ceremony took place in the beautiful oak panelled dining-room at St. Thomas's Hospital, on Tuesday, when Mrs. Strong, one of the oldest Nightingale nurses, presented medals to the nurses. Mrs. Strong presented the Gold Medal to the Hon. Grace Trench."

From *The Nursing Mirror*, November 6th:—"Mrs. Strong brought a message with her from a very old 'Nightingale,' now 94 years of age. Her word to present 'Nightingales' takes the form of a quotation from Walt Whitman—"We throw the torch to you, be yours to hold it high"—and might well be taken to heart by training schools throughout the country."

At the Sixth "Period" Concert of the Nonesuch Press, on December 8th, at Wigmore Hall, a new work by John Ireland, "Five Songs to Poems by Thomas Hardy," was produced. The singer was Mr. JOHN GOSS, who was accompanied by the Composer. Also a new Suite for Pianoforte, by Arthur Benjamin, was played for the first time in public. The Pianist was ARTHUR BENJAMIN.

The Movements in the Suite were:—

Prelude, Air, Tambourin, Toccata, Epilogue in Canon.

Our correspondent writes: "Both the above new works are among the very best things their composers have done—and find a place really distinguished."

BIRTHS.

CANEY. On 13th November, 1926, at "The Roche," Limpley Stoke, to Winifred (née Turner), wife of John G. Caney, Stroud Farm, Hinton Charterhouse, Bath—a son (John Stuart).

GOLDSBROUGH. On the 9th December, 1926, to Jocelyn, wife of Arnold Goldsbrough—a daughter (Ann Hope).

New Books and Music

"The Musical Design of the Ring," by A. E. F. Dickinson, in the "Musical Pilgrim" Series, edited by Dr. ARTHUR SOMERVELL.

"O Bone Jesu," Motet for 19 Voices in Eight Sections, edited by J. A. FULLER-MAITLAND, in the "Year Book Press" Series of MARTIN AKERMAN, 31 Museum Street, W.C. 1. Price, 2/6.

"Random Tunes." Eight Little Pieces for Pianoforte, by LANGFORD GUEST. Price, 3/-. Edward Arnold & Co., 41-43 Maddox Street.

Incidental Music to "Peter, the Pied Piper's," by ROBIN MILFORD. Oxford University Press. Price, 2/6.

Attention is called to the extremely useful series of works which are appearing in the "Year Book Press Series of Instrumental Music, Ancient and Modern" (General Editor, Martin Akerman). For very moderate prices, such works as the "Overture to Otho," arranged for String Orchestra, can be obtained, also Trio for Violin, 'Cello and Piano, containing Melody, "Robin Adair," English Dance. The prices of these are 3/6 and 2/-. Dr. LANG, Dr. BUCK, Dr. DAYMOND, Miss H. M. GRIEVESON, and Mr. DUNHILL are among the many distinguished contributors to this series, which includes works of all periods and of all kinds, Solo and Chamber.

R.C.M. Sports Club

ASSOCIATION FOOTBALL

R.C.M. F.C. v. "Rose Marie" F.C.

A match was played between the above teams, on Clapham Common, just after half term, October, 1926. The College, playing two short throughout the match, lost by 5 goals to 2. Miss Edith Day, the leading lady in "Rose Marie" at Drury Lane, kicked off. Mr. McNair captained the College side, and, winning the toss, elected to kick down-hill. The College, during the first fifteen minutes, were more than a match for the "Rose Marie" XI, and after seven minutes won the lead. A. Fenner took a left-footed drive

from forty-five yards range and scored a goal, and five minutes later S. Bartlett scored a second goal, a surprise "pot" from twenty yards. But the odds, unfortunately, were too great for us.

Playing uphill in the second half against superior numbers was more than the College could stand. "Rose Marie" scored 5 goals without response. Ten minutes from the end, however, the College rallied, and attacked to the finish. Two shots from Lewis only just failed to increase the score for the home side, and the whole framework of the goal was repeatedly struck in the efforts of the College to score. For the College, the defence took the honours. R. McNair and Dave Lewis did many fine things, and working tirelessly, certainly staved off a much heavier defeat than we actually sustained.

R.C.M. F.C. v. R.A.M. F.C.

This annual match was played at Regent's Park at the end of Christmas Term, 1926. The College lined up as follows:—

Newman				
Sanger		Gabb		
C. Smith	T. Smith	Barnes		
Read	Barr	Beaven	Fenner	Butler

A. Fenner, losing the toss, the College kicked off down-hill, and in two minutes a centre by Read had been turned through goal by Beaven. After fifteen minutes, Read again put across a fast ground centre, and Butler running in scored with an oblique drive. The College continued to attack, and A. Fenner was unlucky in hitting the cross bar from seven yards, with a hard drive. Then the Academy revived and scored, but just on half-time Barr scored for us with a simple shot on the goal line.

Kicking uphill in the second half, the College lost their lead, and in a hard struggle the Academy equalised. Then, following a good kick, A. Fenner fastened on the ball, and dribbling through the Academy's defence, gave Beaven the easiest of goals. Immediately on the resumption, Gabb mis-kicked, letting in the Academy, who equalised. Four minutes from time the College rallied. A. Fenner repeated his previous success, and scored the fourth goal. Dribbling through once more, Beaven had the easiest of chances, and crashed the ball through the goal from five yards. Straight from the kick-off the Academy pressed, and the College left back failed to stop the Academy's extreme winger, who cut in and scored. Immediately after, full time was called, and so was finished one of the most sporting and exciting games ever played between the two teams, the result being:—R.C.M. 5. R.A.M. 5.

For the College, the two Smiths and Sanger worked like Trojans in the defence, and of the forwards, who all shot well, Read and A. Fenner were the most thrustful. Beaven proved a clever leader, passing to the wingers in a well-judged style, which made the College forwards always dangerous, helped as they were by three splendid halves.

The S.C.M.

The Royal College branch of the S.C.M. spent a busy Christmas Term, and its activities were many and varied, although the actual numbers of those who took part in these activities were small. At the beginning of the term a Members' Tea was held at St. Augustine's Parish Hall, when the Rev. Tislington Tatlow spoke, and the work for the coming term was discussed. Then, later, a Freshers' Tea was held at College, and Miss E. Dorey told us

about the work of the S.C.M. in the London Colleges. Notices were given out, and finally Mr. John Lewis fired us for our new efforts by a short talk.

During the term two Study Circles, taken by Miss M. Benson and Miss H. Holcroft, were carried out at College, and "Every Day Religion" was read, and discussed. Miss Benson also undertook to help us to sing Madrigals, and Miss Holcroft very kindly lent us a room in her house, where a group of us met each week, and thoroughly enjoyed ourselves.

A small group of students met together for Quartet playing, and towards the end of the term Mr. Rex Burry and Mr. John Andrews instructed us in the gentle art of Carol Singing. Much to our joy, we actually went out to "Carol-sing," and made quite a nice sum of money for the general expenses of our S.C.M. Branch and Finance Week.

Two Concerts were arranged for the pleasure—or so we hoped—of a group of old ladies, and for some Almshouses, and a party went down to S.C.M. House, 32 Russell Square, to help with the music on its birthday party night.

The lectures, usually held each term in some big Hostel, were held this term at 20 Lexham Gardens, and the speakers included Miss Wrong, Dr. Grey, Miss Iredell, and the Rev. Mr. Cockin.

The term's work closed with the terminal service at All Hallows, Lombard Street, where all the S.C.M. students met together to think and to pray for the work of the S.C.M.—and especially for the great campaign which is to be carried out in all London Colleges in the Spring Term. Then we shall have the pleasure of meeting Miss Maud Royden, who is coming to conduct our part of the campaign at the Royal College.

B.C.

List of Dates, 1927

A.R.C.M. EXAMINATION

April, 1927

Last day for receiving application forms ... Mon., 21st Feb.

Examination begins Mon., 11th April

EASTER TERM, 1927

Entrance Examination	Wednesday	...	5th Jan.
Term begins	Monday	...	10th Jan.
Half Term begins	Monday	...	21st Feb.
Term ends	Saturday	...	2nd April.

MIDSUMMER TERM, 1927

Entrance Examination	Wednesday	...	27th April
Term begins	Monday	...	2nd May
Half Term begins	Monday	...	13th June
Term ends	Saturday	...	23rd July

The Term's Awards

The following Awards have been made :

COUNCIL EXHIBITIONS—

Harris, Lillian	...	(Pianoforte)	£8
Fox, Florence	...	(Pianoforte)	£8
Lauricello, Remo	...	(Violin)	£8
Jones, John	...	(Singing)	£7
Pearce, Ethel M.	...	(Pianoforte)	£7
Pearce, Sylvia G.	...	(Violoncello)	£7
Williams, Geoffrey	...	(Organ)	£6
Black, Elaine	...	(Violin)	£6
*Gates, Katharine	...	(Violin)	£6
Smith, Marjorie	...	(Singing)	£5
Forbes, Agnes	...	(Singing)	£5
Edwards, Mary	...	(Violoncello)	£5
Maude, Valerie	...	(Violin)	£5
Ellis, Leslie W.	...	(Organ)	£5

The following awards of £2 each, to be taken off next term's fees, have been made—

Pontifex, Grace E. M.	...	(Violoncello)
Chamberlen, Dorothy M.	...	(Pianoforte)
Duder, Grisell M.	...	(Pianoforte)
Rew, Joan P.	...	(Pianoforte)
Palmer, Emily J.	...	(Pianoforte)
Boase, Ursula	...	(Singing)

*Miss Gates resigned the emoluments of the Exhibition and receives the title of Hon. Exhibitioner.

GROVE EXHIBITION—

Meads, Lois	...	(Violoncello)	£10
Meyrat, Nellie	...	(Singing)	£5
Baldry, Betty	...	(Violoncello)	£5

DOVE PRIZE (£13)—

John Andrews

MAN'S MEMORIAL PRIZE (£6 6s. od.)—

Between : Gethyn Wykeham-George and George Johnstone

WOLTMANN MEMORIAL GIFT (£4 17s. 8d.)—

Between : Barbara Ensor and Elaine Black

HOPKINSON MEDALS FOR PIANOFORTE PLAYING—

The Gold Medal : H. Mary W. Noble

Silver Medals : Jean Cotton, Gwendo Paul and Audrey Piggott

LONDON MUSICAL SOCIETY'S PRIZE (£3 3s. od.)—

Williams, Edgar

